



Potters Guild of British Columbia

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NEWSLETTER

October 1995

Celebrating 40 Years of Service to the Community



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WINTER MONK, BY ROB DOUGLAS IN THE METAMORPHOSIS SHOW



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Potters' Guild of B.C. NEWSLETTER

The NEWSLETTER is published 10 times a year as an information link with members. Submissions of articles, letters and notices are welcome, and should be in the Guild office by the third Friday of the month. Text may be edited.

Executive Director/Editor: Jan Krueger

Editorial Board: Tam Irving, Gillian McMillan, Carol Mayer

Gallery Manager: Jane Matthews

Gallery Assistants: Darlene Nairn, Julia Maika, Christina Loch, Tamara Ball, Melanie Corbin

Advertising Rates: (not including GST)	Full Page:	\$130.00	Deadline for all ads is last Friday of the month
	1/2 Page or 1 column:	\$ 65.00	
	1/4 Page or 1/2 column:	\$ 40.00	
Unclassified Rates: (not including GST)	Members of the Potters Guild of B.C.	free	
	Non-members: minimum up to 3 lines	\$8.00	
	per column line thereafter	\$2.00	

1995 Membership Fees (based on calendar year only):

Individual: \$35.00	Institutions/Groups/Corporations: \$70.00
Seniors/Full time Students: \$20.00	Family or Studio(max. 4 persons): 50.00

Board of Directors: *President:* Keith Rice-Jones; *Vice President:* Linda Doherty; *Treasurer:* Pat Taddy; *Secretary:* June Macdonald; *Directors:* Tam Irving, Carol Mayer, Gillian McMillan, Ron Vallis, John Clouthier, Faye Hickey, Darrel Hancock, Karen Opas.

ISSN 6319 812X

CHAIRMAN'S CORNER

It's hard to believe that I was doing this a month ago! My September has been a blur of starting school, setting up a show, doing a fair, taking pots to the Tozan and even finding a total of about 3 hours, I think, in the studio. I'm sure my experience will have a resonance for many others. Few of us have the luxury of singularly focused lives. To a greater or lesser extent we are all plate spinners. A pertinent analogy for potters who work within an overall rhythm of making, drying, glazing and firing and specifically with individual pieces that may have waiting between different stages: waiting that is filled with other activity.

It was exciting to visit the Tozan kiln to drop off pots and see the chambers partially filled and other pots lined up waiting: a real sense of impending drama. We wished we could have had time with direct involvement rather than over on the 5 o'clock ferry and back on the 9 o'clock. We just hope that they are still stoking by Oct. 6, so we can squeeze in at least one shift on the firing. I hope to see many potters at the official opening on Oct. 14, even if you don't have pots in this kiln. It will be a memorable and historic event: a great time to celebrate pottery and our Guild.

Karen Opas attended the board meeting earlier this month, as a member at large and as no other people have come forward expressing an interest in filling the position vacated by Dawn MacNamara, I am pleased to welcome Karen to the board for the remainder of the term.

I would like to remind everyone that all members are welcome to sit in on board meetings. At the end of the meeting, there is a members' forum where members can bring any concerns or suggestions directly to the board in person.

The October meeting will be held at 7:00pm, on the second Thursday of the month (Oct. 12), at the Guild office. Due to conflicts, the November meeting may have to be brought forward to Monday, November 6.

KEITH RICE-JONES

TOZAN NEWS

SEPTEMBER 1, 1995
HAPPY LABOUR DAY

NEXT MEETING: IMPORTANT PLEASE PLAN TO ATTEND

The next, and probably last pre-firing, meeting will be held at the kiln site on Saturday September 9, 1995 at 11:00 a.m. All plans will be finalized and there will not likely be another mailing until after the firing. please plan to attend. We have set the time at 11:00 a.m. on a Saturday, to allow members from the lower mainland to get over. Anyone who wants to catch the 7:45 a.m. Tsawwassen or the 9:00 a.m. Horseshoe Bay Ferry should make it. If you are planning to come and want a ride to the kiln site from the ferry please phone Gari at 751-0860 (Nanaimo) in the evenings before the 8th or leave a message for me at 738-2267 in Vancouver before the 5th. I will either get you there myself or will arrange a ride.

KILN BRICKS, FUNDRAISING: Please send in your sold "brick" money and names right away. We need the names of everyone who has bought a paper brick so we can include them in the dedication.

VOLUNTEERS / WORKERS STILL NEEDED: CAN YOU HELP?

We need people to watch the kiln at night, we are in urgent need of more people to help with jobs such as cleaning more bricks for the inside honeycomb bag wall and to move the wood up to the kiln from the parking lot so that gravel can be laid. Call Les or Maureen at 245-4867 if you can help, or show up at the site during the day.

FIRING SCHEDULE AND SHIFTS:

PLEASE SIGN UP NOW: The kiln will be fired for between 5 and 7 days from October 1st to 7th. It will need to be fed and watched around the clock. This requires 3 shifts of 7 people each including a shift boss. How many shifts and which shifts can you give us?

The shifts are: 7:00 a.m. to 3:00 p.m., 3:00 p.m. to 11:00 p.m., and 11:00 p.m. to 3:00 a.m.

"The truth is ugly so we put our prophets in prison."

-D. Manson

There will have to be about an extra hour to half hour overlap between shifts as well. Maureen has the schedule and is waiting to sign you up. Please check your calendar and call her to commit your time now. While we would prefer people to sign up for a shift team and work daily we know some of you can't and we would be grateful if you would sign up for the number of shifts that you can. Please call today. 245-4867.

KILN LIMIT, CALL FOR WORKS TO BE FIRED: As you know the kiln will fire up to 800 pots depending on size and we are still somewhat in limbo about what to expect. Please let us know as soon as possible how many pieces and what size pieces, you are intending to bring for firing and when you are intending to bring them. We intend to start loading on September 23rd so we need to know now. call Maureen or Les at 245-4867.

KILN LOADING: Yukio will need 4 helpers to load the kiln between the 23rd and October 1st. He advises that pieces get moved and repositioned several times before the kiln is ready to be closed.

FIRING FEES: Firing fees are \$10.00 per cubic foot of space. When calculating your works cubic footage please add 1 inch to each dimension to allow for the extra space it will occupy.

So $WIDTH + 1" \times HEIGHT + 1" \times DEPTH + 1" = \text{cubic feet.}$

FIRING AND CLAY BODY INFORMATION: Further to the last newsletter, any high fire clay is suitable to use in the kiln. Cone 8 and cone 11 clay bodies should both mature. Yukio advises that the kiln reaches about cone 8 temperatures but maintains that over a number of days thus matur-

ing the higher cone bodies and glazes. Please mark the base of your work with the cone range of your clay to help Yukio decide where to place it.

GLAZING, ON SITE: Any high fire glaze from cone 8 to 10 can be tried bearing the above information in mind. 3 or 4 glazes are being prepared and will be available on site on a 1st come first serve basis. We ask others out there to consider mixing a batch of glaze and bringing it for communal use as above. If you can do this please let Les know at 245-4867. To take advantage of the on site glaze, you must bring your work to the site between September 15 and 22nd, we will not be doing the glazing for you. Les can provide further information on this. To glaze or not to glaze is a decision that you must make of course.

GLAZING, IN YOUR STUDIO: PRE GLAZING TIPS: If you are bringing or sending your works to the site already glazed please be aware that we can not be responsible for the way they are received or for handling problems. Your work will be handled carefully of course. Potters who have used the Arizona Tozan and the wood kilns in Oregon and California suggest that you glaze your work after it has been bisque fired and then re fire it to bisque temperatures. This sets the glaze and allows the work to be handled without fear of smudging or chipping. It is standard procedure for transporting to the large wood fired kilns and it works well. Whatever method you decide on please note the glaze cone limit on the base as well as the clays limit.

BILLETS NEEDED: All of you in the Nanaimo area who can spare a bedroom or couch should contact Maureen at 245-4867. We need billets for the firing team volunteers from out of town, we also need billets for 29 friends of Yukio's who will be coming for the kiln opening ceremony.

· QUOTABLE QUOTES ·

"The market does not have principles, nor does it have preferences: it accepts all works, all styles. It is not a question of imposing its will. The market does not have a will: it is a blind process, whose essence is the circulation of objects that price makes homogeneous. As a function of the concept behind it, the market automatically suppresses all meaning: what defines creative works is not what they say but how much they cost. By being circulated...works...are transformed into nonsignifying objects. The canceling out of the will to be meaningful makes the artist a meaningless being."

Octavio Paz, "Price and Meaning" in Essays on Mexican Art, p. 294.

SUMMARY:

- a: Be at the meeting on September 8, 1995 at 11:00 a.m.
- b: Get your brick money and names in.
- c: Sign up for firing teams and other jobs.
- d: Deliver or send your works to be fired by September 15th to 17th. Tell us the size and number of works you would like to fire **now!**
- e: Ensure the cone limit of both clay and glaze are marked on base.
- f: Bring your firing fee of \$10:00 per cubic foot and don't forget to add an inch to each dimension in your calculation.
- g: Finish all glazing by September 23rd.
- h: Help load the kiln September 23rd to October 1st.
- i: Sign up on a firing team and help fire the kiln between October 1st and 7th.
- j: Kiln opening celebration on October 14th.
- k: Don't forget we are asking everyone to donate one of their fired works to a sale that will be used to give Yukio an honorarium.

NEWS NEWS NEWS NEWS**NAME THAT NEWSLETTER**

Win a one year membership in the Potters Guild of B.C.

Just submit your most creative name for the monthly newsletter on or before October 31. A name will be selected from entries received and the winner's name will be published in the first new newsletter.

GUILD PROGRAMS

The program committee met recently to discuss future programming and we came up with two ideas we would like to share with you and ask for your input. First, we would like to think about creating an exhibition of B.C. potters' work with the title **OFF THE WALL!** The title says it all. The exhibition would be mounted to coincide with the next AGM and Made in Clay sale. We would like to secure a venue on Granville Island so that all these events can be within walking distance. So...what do you think? Would you accept the challenge offered in the title of this exhibition?

Second, we would like to put together an annual publication that would contain potters' profiles, technical and other papers, exhibition critiques, ads and so on. This would be in a well-illustrated journal format. Many associations have journals that are published quarterly or three times a year and these serve as excellent vehicles for material that is outside of the newsletter's scope. So...what do you think? Would you be interested in this type of publication and, as importantly, would you be willing to contribute material? We look forward to hearing from you.

Committee Members: Carol Mayer, Tam Irving, Ron Vallis, Patrick Taddy

-REMINDER-

**THE OCTOBER JURY FOR THE
GALLERY OF B.C. CERAMICS
CLOSES ON OCT. 15.
CONTACT THE GALLERY FOR
DETAILS AT 604-669-5645**

GUILD NEWS

Recently, the Vancouver Sun published an article by David Bond, Chief Economist for the Hong Kong Bank of Canada that deals with subsidies to the arts in Canada. (Vancouver Sun, Aug. 30, 1995) Bond suggests that because grants and subsidies currently go directly to "performers, producers or arts organizations" ... "the recipients worry less whether the public has any taste or demand for the product than whether the granting agency approves." Bond also notes that it is often argued that this approach is necessary to ensure creative freedom, but feels that this position fails to make the arts community accountable for its activities. Bond's suggestion for dealing with this is to provide tax relief for anyone who supports the arts by purchasing the products of the arts community. This would, he argues, have the benefits of keeping the government out of the creative sphere, allow measurable public input into the determination of what is subsidized, provide more balanced tax relief for all persons in that the true benefit would be greater proportionately for those with lower incomes, be acceptable within the current international trade environment, and make it truly difficult for government to engage in overspending and bailouts.

**PROPOSED NEW LEAD AND CADMIUM
REGS.**

No product... shall exceed the specified lead or cadmium levels for that product category set out in the Table to this section unless the product is labelled or identified as specified in section 5.

Product Category	Lead level in mg./litre	Cadmium in mg./litre
Flatware:	3.0	0.50
Small holloware other than cups or mugs:	2.0	0.50
Large holloware other than pitchers:	1.0	0.25
Cups and mugs:	0.5	0.50
Pitchers:	0.5	0.25

No drinking vessel with an exterior decoration within 20 millimeters of the rim...shall release lead in excess of 25 milligrams per litre or cadmium in excess of 1.75 milligrams per litre.

These seem like pretty novel ideas that have some merit though it is doubtful that funded organizations, producers or performers would embrace them. Imagine, however, how much easier it would be for the average consumer to purchase a pot or a book or a painting or a theater ticket if that consumer knew that the price could be deducted from the annual income tax return.

TO MARKET, TO MARKET

Last month, we noted that another gallery had gone bankrupt and that a number of crafts persons had suffered a loss as a result. A year ago, after the failure of the Harrington Gallery, the Vancouver Sun ran two articles by Peter Wilson (July 26 and 27) that explored the relationship between galleries and artists or crafts persons. This more recent event has prompted me to pull the Peter Wilson articles from my files as much of the information in these articles is relevant to all potters dealing with galleries however owned.

Wilson began his two part series relating interviews with representatives of many of the well established galleries along the Granville Street gallery row. He set the stage for the discussion of gallery operations by reporting a conversation with Nigel Harrison of the Catrionna Jeffries Gallery. The relationship between a gallery and the artists it represents is based on a 50/50 commission split which, according to Wilson, is the standard commission arrangement between galleries and artists except in the case of very well known and sought after work. "Harrison says it is the ...continual care, intellectual feeding and reassurance of clients that helps make well established galleries worth the average 50 percent they take from the selling price. 'If you sell contemporary art it's putting yourself in a position of trust. The client has to trust you because you have to explain the work and put it into context.' Or, to put it bluntly, clients who spend...want to be reassured they're not throwing their money away on a dealer's whim or fad."

Wilson goes on to relate that Harrison feels that the artist receives "...an attractive gallery space in which to show their works, ... a developed client base, a connection with other galleries...and a built in publicist."

Andy Sylvester of the Equinox Gallery focused on the understanding between the gallery and the artist in his comments. "Artists have to understand what their gallery is doing for them. They have to understand how much time it takes to send slides out, to have clients come in to see the work, to send the mailers out, to organize the show...to do all those things to look professional. The gallery owner has to understand that in this culture being an artist is a reasonably eccentric activity. You have to be flexible. You can't say, gee, I'd like 10 perfect paintings by October 30th. I mean sure you would, but you're not going to get them..."

There is then a three part relationship that must be bal-

anced on all planes for it to be successful for all parties. This relationship includes the patron. Ultimately this is the critical relationship. According to Dennis Geden of the Redpath Gallery, it is "one of the strongest suits of any dealer is a give and take with clients....Artists always find difficulty not just talking about their work but also getting into a rapport with the client. Often this is because the client can't be quite as blunt with the artist as they can with the dealer."

This three part relationship is based on three sets of clearly definable needs that can be identified in these conversations.

Patron Needs: Whether the patron is purchasing a painting, a work of sculpture, a book or a pot, the patron is essentially seeking to acquire an object that is the result of an intellectual process undertaken by the artist. Viewed from this perspective, the patron needs to be able to connect with the intellectual content in a comprehensible or at the very least sensual way. The patron's ability to achieve this result is determined to a large extent by his or her own intellectual property. Some intellectual content is relatively common throughout our cultural experience. We all pretty much understand without thought the intellectual content of a standard dinner plate or a coffee mug. Very few patrons would not reach the conclusion that a standard coffee mug would be intellectually compatible with their own understanding or that of their associates. But, how does the patron comprehend the intellectual content of a coffee mug that looks like a tree and pours from what appears to be the handle? Would acquiring such a coffee mug fit within the intellectual culture that the patron was exposed to? Would the patron be able to explain the motive for his acquisition to others within his cultural circle?

The answers to these questions depend on the intellectual history of the patron at the outset and perhaps, later on, the patron's interest in broadening his or her understanding. The patron needs to sense that his or her acquisition fits within an intellectual context that is significant among a number of others within his or her cultural sphere. Also, that the acquisition is based largely in the mainstream of whatever current understanding of that mainstream prevails. Satisfying this need provides the patron with some assurance that the acquisition will retain intellectual value over a period of time. It is important to recognize that this intellectual content belongs to the broad cultural context in which the patron lives. It is not the intellectual content of the medium itself that the patron seeks to acquire. eg. The average patron does not really care that potters think a pot is a good pot.

Artist Needs: The artist is at the opposite end of this tripartite relationship from the patron. The artist brings a creation to a gallery for a variety of reasons, a need to show other artists what is being done, a need to test an idea, a need to expose an opinion, to make a statement, a need to generate an income. It is a materialistic stance, but the need to generate an income appears to be the pri-

mary reason an artist seeks to find an outlet for work. The other needs that an artist has can easily be met without the requirement for a work to be sold. Anyone who brings work to a gallery for sale seeks some form of payment for the intellectual property that has gone into the making of the work. The other needs, the baggage that gets cast into the environment simply muddies the water. This is what Nigel Harrison refers to in his comment that, "you have to explain the work and put it into context." In other words, the work does not necessarily speak for itself. There is a breakdown in communication between the artist and the patron.

Remember the coffee mug that looks like a tree and pours through the handle? This might be a statement about coffee mugs, a political statement, a joke, the creator's expression of a vision from a bad acid trip or any number of possible other alternatives. Whatever intellectual content is there, is not likely to be empathized by a potential patron in the simple act of viewing the object unless the patron has a similar vision to that which led to the object's creation. The patron really doesn't care about the artist's intellectual understanding unless there is a commonality between them. The artist wants, needs, the patron to understand and empathize with this intellectual content of the piece or no communication takes place. In this case, the artist also needs the gallery operator to be able to empathize with a piece.

Gallery Needs: Gallery needs differ from those of the artist and the patron in the sense that the gallery is the first court of review both for the work of an artist and for the patron's exposure to the work. A gallery needs to have work that sells to generate income for both the artist and the gallery. Neither entity exists without the other. A gallery satisfies its financial needs by acting as an interpretation service for both patron and artist. It receives information from an artist which is interpreted to patrons and it in turn receives information from patrons which is interpreted back to the artist. The gallery satisfies the patron's needs for information by developing

staff knowledgeable in various techniques, in the art world generally, and most important by discoursing with the artist about the content, technique and intention of the artist in producing a work. Alternatively, the gallery serves the artist's needs by learning the tastes of potential clientele, their general level of knowledge of a particular medium, the purpose for which a work might be purchased, the level of experimentation that the patron may tolerate and the amount of money the patron generally spends on art work. This latter factor is more important that it might seem at first glance as the dollar value of work available tends to segregate the patrons of different galleries. A gallery that carries mostly work that is low to moderately priced is not likely to have much success attempting to sell highly valued work to its normal patron base and vice versa.

Understanding this triumvirate of needs can help the artist to protect against placing work in galleries or shops that will ultimately fail. Does the work you are submitting to a gallery appear to have something in common with other work handled by the gallery? Are your prices within the general range of other work handled by the gallery? Do you feel that the gallery staff are knowledgeable of the various work that is on display? Is the gallery buyer knowledgeable of potential patrons and their tastes and budgets? Are other artists represented by the gallery happy with the performance of the gallery both in terms of the way their work is represented and promoted and in terms of payment of commissions? Can the gallery staff communicate effectively with you about technique and intellectual content? Can the staff ask the right questions and are they interested in the work in the gallery?

The answers to these questions should provide the artist with a strong sense of whether or not the gallery will be successful in handling a particular kind of work. This approach will also help to ensure that the artist obtains the maximum return on work that is for sale because it provides some assurance that the work is placed in a marketplace that is already attuned to the type of work that is being brought forward.

MADE IN CLAY

The initial Made in Clay '96 planning meeting was held September 21 and basic planning and time frames for developing promo materials were decided.

Committee chairs were also identified. Jacqui Berglund will contact those having tasks to perform in the near future or you can contact her at 254-1908.

The next Made in Clay meeting is October 26 at 7pm in the Gallery.

For all those who may have been delaying registration for the Made in Clay '96 sale, **there are now only 7 booth spaces left. If you want to be in next spring's sale, register now.**

August 1995 Gallery Sales

Functional Ware:	Total Number of pieces:	373
	Average Value:	\$43.55
Figurative Work:	Total Number of pieces:	44
	Average Value:	\$126.48
Raku Work:	Total number of pieces:	10
	Average value:	\$89.80

In the technological world we live in, it may seem that the marketplace changes so rapidly that it is not necessary to be concerned with placement. However, the greatest percentage of the marketplace for most products and wares is highly traditional and rooted in our historic culture and understanding. This changes very, very slowly and in very subtle ways. A couple of examples from technology might suffice to demonstrate. Until recently computers were only available directly from manufacturers to largely industrial customers. Now, as we all know, they can be acquired from the average corner drug store. This change in the perception of both the marketer and the consumer took over 50 years to develop. The artist who anticipates success with truly original and advanced work can only achieve it by realizing that there will be, initially, very few consumers who will be interested in or understand the work sufficiently to purchase. Another example would be that many businesses continued to utilize carbon paper for copies of documents long after the advent of cost effective photocopiers. These businesses believed that the photocopier represented a fad that would soon disappear. Paying attention to placement in the marketplace ensures that the artist's work is exposed to a potential patron who is already appreciative of the work and less inclined to retract from purchasing due to unease with the content of the work. At this stage, the artist is in fact a seller looking for a buyer.

The final detail of the relationship between the three parties is the contract or supply agreement. Just as the gallery must be clear on its terms with a patron, the terms of the agreement between the artist and the gallery should be included in a contract. This is in addition to the personal property registry document referred to last issue. According to the Wilson article, sample contracts can be obtained from CARFAC at 984 W. Broadway. None of these things will guarantee against loss if a work is sold and the artist has not been paid commission due in the event of a bankruptcy, but careful researching of the dynamics of the relationship you are trying to develop with either a gallery or retail outlet will improve the chances of success.

JAN KRUEGER

CLAY COMMUNITY NOTES

We have it on good authority that the Arrowsmith Potters Guild has now acquired the old train station in Parksville to be used as a community clay working centre. They also appear to have had a very successful 'Bowl-a-Thon' sale. For \$12 you were able to buy a bowl of fresh fruit and keep the bowl.

Congratulations!! and, keep up the good work.

IMPERFECT PLEASURES

It was an impeccable, sunny day in July. George and I were wandering happily through the Koerner Ceramics Gallery at UBC. It was a very different experience from seeing work in a commercial gallery or at one of the major museums like the Met or the British Museum. I'm used to seeing technically flawless work, each piece rigorously judged by its creator or curator before being deemed worthy of display.

The work in the Koerner was most definitely flawed. I loved it. Bits of kiln life stuck to vase shoulders & the insides of bowls. There were blisters, pinholes, cracks and some utterly demented looking warps. But all these clay objects had a long life of utilitarian and decorative use. They spoke to me of the worth of labour and materials in an age when there were no supply stores. The potter and sculptor decided that there was still some use in these objects. The badly warped, elaborate majolica platter might not grace the ducal table, but some household treasured it enough that it has survived four centuries.

When I visit other clay studios, I'm often drawn to the seconds pile. The imperfect is accessible, just as it is the quirks of friends that endear them to us. There is a quality both doomed and hopeful in the cracked pot. A gallant disaster, a muddy Charge of the Light Brigade. I cannot enter the house of the people I graduated with and not find at least one of Laura Taylor's seconds. They were usually pulled treasure-like from the dumpster with her grudging permission. With my own seconds -and there are so many- there is the fabulous joy of saving the most horrifying examples for a bad-tempered day. A very satisfying smash with my hammer and odd looks from the people in the alley! Enjoy your imperfect pots; Sic transit gloria mundi, the saying goes. The seconds survive quite nicely.

KAREN OPAS

GALLERY NEWS

Sales continue to be brisk in the Gallery of BC Ceramics. The monthly total for September was 43% ahead of last year's September sales, and 11% greater than the monthly target for this year. Year to date, the Gallery is 28% ahead of 1994 totals. The inventory level in the Gallery is significantly correlated to sales, so please be sure to keep your stock up, especially as the Christmas season approaches. The December Show "*Everything but the Pudding... precious porcelain pleasures - intriguing earthenware intimacies - and other cunning clay curiosities*" is open to all members of the Potters'

CERAMICS SYMPOSIUM '95

Share the knowledge and expertise of four prominent B.C. ceramic artists in this special one day event, co sponsored by the West Coast Clay Sculptors Association, the Burnaby Potters Guild and The Shadbolt Centre for the Arts. Through slides, demonstrations and discussions, the following guest speakers share their views on a wide range of ceramic subjects:

ELAINE BREWER-WHITE: Presents her unique sculptures which reflect the human condition with humor and irony;

VINCENT MASSEY: Explains mold making techniques using styrofoam SM, and slab constructions combined with extruded parts;

MEG BUCKLEY: Talks about "Life as a Gulf Island Potter" and gives tips on tea pots and shows recent work; and

DENYS JAMES: Discusses his influences and demonstrates the methods he uses in creating fugurative bas reliefs. Techniques include slips, stains and soft clay, using models from the audience.

Contact: Shadbolt Centre for the Arts
at 291-6864

October 15, 1995 9am-5:30pm
Cost: \$ 48.15

Guild. Work should arrive at the Gallery by November 24 - please inform Jane at the Gallery (669-5645) of your participation. The opening reception is currently being scheduled for the evening of December 7th (First Thursday).

September's raku show, with works by John Cloutier, Heather Chapman and Jennifer Ross, significantly contributed to the Gallery's high sales, as did Julia Maika's feature artist display of maiolica-glazed earthenware! The West Coast Clay Sculptors' Association show, *Metamorphosis*, will be in the Gallery until the end of October, and will be followed by *Pirates and Gypsy Queens*, a show of new work by Suzy Birstein. Suzy's show will open on the evening of November 2nd. Darlene Nairne

is the featured artist for October and Farida Mawji will be featured in November.

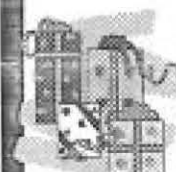
Other reminders:

- deadline for **exhibit proposals** has been extended to October 15th please contact the Gallery if you need an application form
- **October Jury session** - please leave your submissions at the Gallery before October 15th (6 pieces, biography, artist statement, retail price list, cheque for \$26.75)
- any Gallery artists interested in co-producing a blank greeting card should call Jane as soon as possible for further details.

JANE MATTHEWS

-REMINDER-

THE DECEMBER SHOW
'EVERYTHING BUT THE PUDDING'
-precious porcelain pleasures-
-intriguing earthenware intimacies-
-other cunning clay curiosities-



**ALL GUILD
MEMBERS ARE
REMINDING THAT
DECEMBER IS AN
OPEN MONTH IN THE**



**GALLERY OF B.C. CERAMICS. ALL
MEMBERS MAY PLACE THEIR WORK
FOR SALE IN THE GALLERY DURING
DECEMBER. THIS YEAR WE ARE
EXTENDING THIS PRIVILEGE TO THE
FIRST TWO WEEKS OF JANUARY AS
WELL TO COVER OUR ANNUAL SALE.**

**PLEASE CONTACT JANE AT THE
GALLERY IF YOU WANT TO
PARTICIPATE.
PH. 604-669-5645**

ANNOUNCEMENTS

ELLEN DISSANAYAKE
ART, LIFE AND THE BOTTOM LINE
AT
EMILY CARR INSTITUTE OF ART AND DESIGN
October 10, 1995 at 7:30 pm, rm. 328
Free Admission

WORLD TEA PARTY AT
PRESENTATION HOUSE
333 Chesterfield Ave.
North Vancouver, B.C.
Sept. 17- Oct. 22
(Special tea pots and tea things in support of UNESCO)

RETAIL OPPORTUNITIES
W. VANCOUVER, VANCOUVER &
NEW WESTMINSTER
Van Dop and Associates seeks craft for three galleries.
Forward slides, photographs, artist statement, CV to Trudy
Van Dop, 421 Richmond St., New
Westminster, B.C. V3L 4C4

FELLOWSHIPS AT THE HAMBIDGE CENTRE
The Hambidge Centre offers residency fellowships to
artists in all fields. Deadline for applications is
January 31, 1996
Contact: The Hambidge Center, P.O. Box 339, Rabun
Gap, Georgia, USA 30568
Ph 706-746-5718

HELP WANTED

SKILLED POTTER WANTED FOR IMMEDIATE PRO-
DUCTION THROWING
Contact : Simond at 275-2724

WORK WANTED

I studied ceramics in art school for a few years and now I'm
looking for a job in B.C. I am experienced in working on
the wheel and different kinds of decoration.

Contact: Beatrice Haeni, Bachgasse 2,
4105 Pael-Benken, Switzerland
ph. 06 72 4 32

WANTED

WANTED TO BUY
Shimpo Wheel
Contact: Zinal Majidi at 327-5262

WANTED TO BUY
Pottery Studio Equipment, Wheel, Kiln and Accessories
Contact: Cora at 433-0467

FOR SALE

POTTERY STUDIO FOR SALE
After 2 decades, tired of working pots but still a lucrative
business. Will train.
Contact: Pat Shannon at 925-2263

FOR SALE
22 kilo, Ohas triple beam scale
\$750 or best offer
Contact: 874-7134

WORKSHOPS

LANA WILSON AT METCHOSIN INTERNATIONAL
SCHOOL OF ART
Oct. 21-22, 1995
Lana will demonstrate soft slab construction and discuss
cone 6 and cone 06 electric glazes.
Contact: Meira Mathison, MISSA, RR1, Pearson College,
Victoria, B.C. V9B 5T7
Ph. 604-478-5591

MURAL MAKING WITH BOB KINGSMILL
October 28-29, 1995
Cost: 58.85
Contact: Shadbolt Centre for the Arts
Ph. 604-291-6864

COMING IN JANUARY
Egyptian Paste Clay as decorative and functional surface
with Neil Forrest

EMILY CARR LECTURE SERIES

Douglas Copeland, October 29
John Bentley Mays, January 14
Jeanne Randolph, February 25
Robert Winter, April 21
Robert Irwin, April 28
Terre Nash, May 5

Contact ECIAD at 604-844-3800 for details

MADE IN CLAY 1996

Application for Booth Space

Name: _____

Address: _____

Postal Code: _____ Phone: _____

-Booth fee: \$275.00 GST: \$19.25 Total cost: \$294.25 (\$175.00 due on registration, balance of fee due by January 15, 1996.)

-Table fee: \$110.00 GST: \$7.70 Total cost: \$117.70 (\$60.00 due on registration, balance of fee due by January 15, 1996.)

-Dates: May 3-5, 1996

-Setup Dates: In town participants: May 1, 1996
Out of town participants: May 2, 1996

-Registration dates: Registration begins August 1, 1995. Booths will be allotted by lottery. Applications postmarked prior to August 1, 1995 will not be accepted. All registrants must be members in good standing of the Potters Guild of B.C. and continue to be members in good standing at the time of the sale.

POST DATED CHEQUES WILL NOT BE ACCEPTED FOR REGISTRATION

Wait list: A wait list will be created.

NOTE: ALL PARTICIPANTS WILL BE REQUIRED TO ASSIST WITH THE SALE. PLEASE INDICATE WHAT TASKS YOU CAN HELP WITH. PERSONS WISHING TO CANCEL REGISTRATION AFTER DECEMBER 1, 1995 WILL RECEIVE A REFUND OF FEES ONLY IF A WAITLISTED PARTICIPANT CAN BE FOUND TO TAKE OVER THE BOOTH SPACE.

I am prepared to help the Made In Clay Sale by serving on the following committee:

Publicity _____

Advertising _____

Workshift _____

General Planning _____

Other _____

Facility set up _____

Setup organization _____

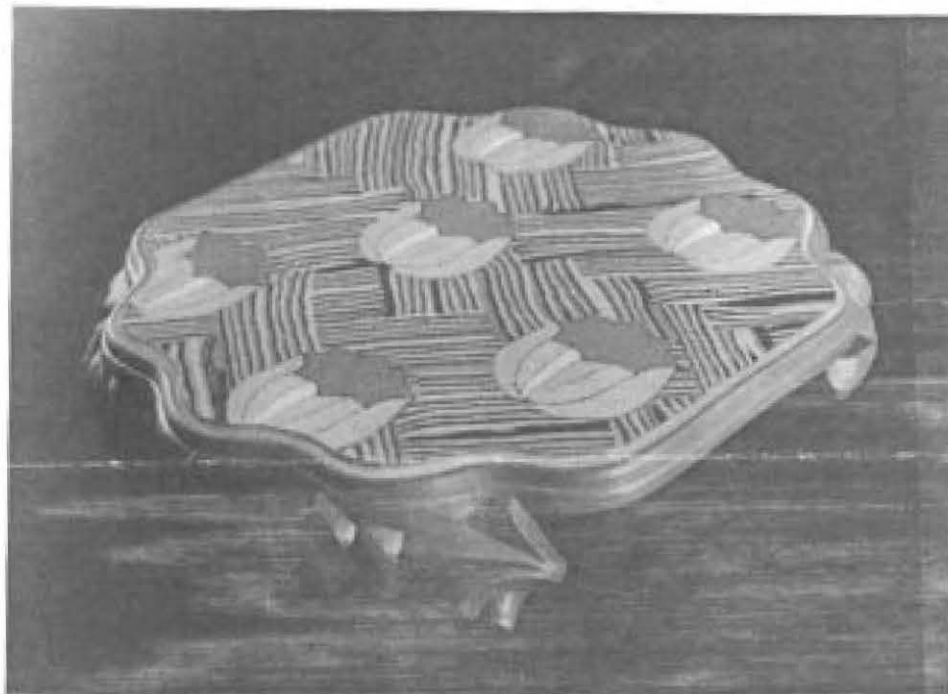
Security _____

Media liaison _____

Please mail completed form with your deposit to: Potters Guild of B.C.

1359 Cartwright St.
Vancouver, B.C.
V6H 3R7

**NEIL FORREST
EGYPTIAN PASTE CLAY WORKSHOP**



Nova Scotian, Neil Forrest will conduct an Egyptian Paste Clay workshop at Shadbolt Centre for the Arts in Burnaby, January 20-21, 1996. Sponsored by Potters Guild of B.C. and Burnaby Arts Centre. Neil will demonstrate technique and present slides of work. Contact Shadbolt Centre for the Arts at 291-6864 or Potters Guild of B.C. at 669-5645 for more information and registration. Deadline for registration is December 15, 1995. Cost: \$96.30, payable in advance.

**Potters Guild of British Columbia
*1995 Membership Application Form***

☐ Yes, I want to become a member

☐ Yes, I want to renew my membership

I/we are applying for the following category of membership:

Individual.....\$35

Senior.....\$20

Family or Studio (max. 4 persons).....\$50

Institution or Group.....\$70

Student, (full-time).....\$20

Corporation.....\$70

Name: _____

Mailing address: _____

Postal Code: _____

Phone: _____

Mail or deliver to:

Potters Guild of B.C.
1359 Cartwright St.
Vancouver, B.C.
V6H 3R7

I/we enclose \$ _____

The membership period is the calendar year.